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## EXHIBITIONS—PAST AND TO COME

A large degree of interest in local art circles centered in an exhibition of paintings and drawings by several young artists, which was inaugurated at the Rhode Island School of Design. The exhibition



FLORAL DESIGN  
By Besselièrre Fils

represented the work of Miss Helen Sturtevant, niece of the late Bishop Clark of Newport; Mrs. Lillian Wescott Hale, wife of Philip Hale, the artist; Miss Alice Hodges, Miss Hannah Le B. Drury, of Bristol; Miss Pauline McKay, Miss Elizabeth King, and Miss Lucy Flannigan, all of whom received their art education at the Boston Art Museum. The collection comprised portraits, landscapes, and figure pieces, and reflected great credit upon this coterie of young artists.

\* The exhibitions of the Royal Society of Painters in Water-Colors are invariably the best in London for that class of work. New members, of established reputation, are constantly drawn in, and the work of the veterans is happily varied. There were no Sargents this season, as there were last year, but there were a series of six drawings by Henry S. Tuke, eight well-balanced compositions by Sir Ernest

Waterlow, brilliant works by D. Y. Cameron and Mr. Macbeth, and a choice impressionist set from the studio of the late Arthur Melville. ♫ Dublin lately enjoyed a collection of modern paintings at the Royal Hibernian Academy, and these pictures are to form the nucleus of a gallery of modern art which London may envy. The British artists sent paintings in abundance, as well as Irishmen like Lavery and Charles Shannon, Frenchmen like Legros and Blanche, Americans like Sargent. The last named contributed a picture by the



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eccentric Italian Mancini. "In the Great Spitalfields Synagogue," by Rothenstein, was purchased and presented. In addition to pictures given by the painters there was a loan collection of one hundred and sixty pictures that belonged to the late Staats Forbes offered by the executors for a term of years. It includes examples of Constable, Delacroix, Courbet, Daumier, Rousseau, Diaz, Corot, and Degas.

♪ The exhibition which was held at George Petit's gallery of original engraving in colors was a revelation to art-lovers, for it indicated the revival of an old art, but on lines of such great originality as to be practically a new thing altogether. About a hundred years ago original engravings, colored by the hand of the artist who had executed the engraving from his own picture, were a common enough production, especially in England, and the best specimens which

survive fetch very high prices in the auction rooms. It was the idea of M. Raffaelli, the well-known impressionist painter, to make a return in this early method, and his own colored sketchings were such a success that quite a number of prominent artists have followed suit. And they have brought to bear such modern ideas of coloring to the work as to far distance the older masters in richness and brilliance of effect and in subtle rendering of sentiment. Many of the colored engravings exhibited at this show were equal to the most elaborate and vigorous of water-colors, and they have the enormous added advantage of being within the reach of quite small means. This was the feature of the achievement of which M. Raffaelli was the most



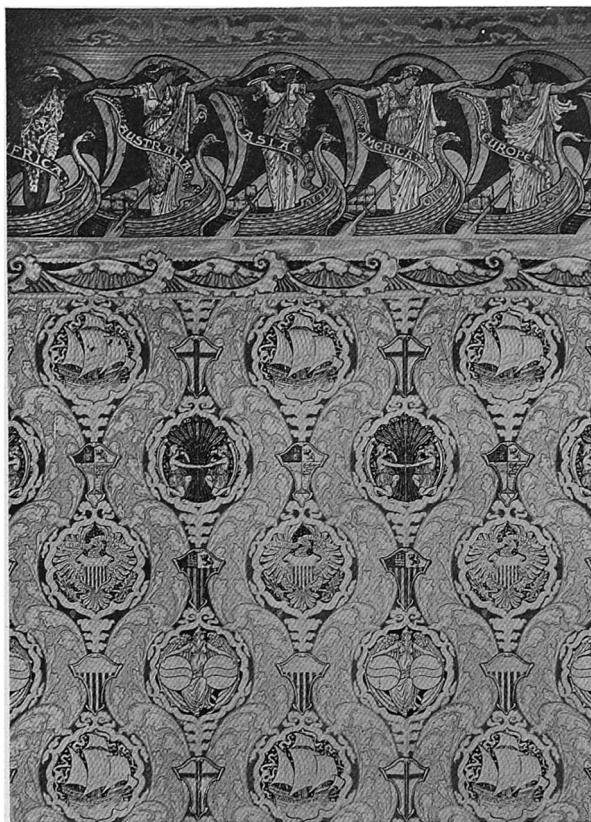
UNIQUE BORDER  
By W. John Bryant

proud. He may well be satisfied with the manner in which his brother artists rallied round him, and the perfect success with which his lead was followed.

\* Next season at Munich will be held a memorial exhibition of Lenbach's paintings. Lenbach's villa, which is one of the finest in the city, has been opened to the public since his death. The cost of keeping it up had much to do with the financial straits in which the painter was often involved. Influence assisted Lenbach greatly in the sale of his works. His success with Bismarck's portrait made his reputation.

\* A large number of drawings in the original, by newspaper and magazine illustrators, were shown at the exhibition of the Newspaper Artists' Association and Book and Magazine Illustrators' Society, which was held at the Belvedere Hotel, Baltimore. The exhibition was one of the finest of its kind ever held in the country. Local

artists were well represented, their drawings and paintings comprising about fifty per cent of the entire exhibit. Andre Castaigne, a famous magazine illustrator, had some of the most attractive



SYMBOLIC DESIGN  
By Walter Crane

pieces. Scenes of the West drawn by Frederic Remington, were shown profusely and to great advantage. In comparison were the dainty, artistic-souled pen-sketches of beautiful women by Harrison Fisher. Newspaper drawings from other cities were represented by such names as "Vet" Anderson, F. Opper, J. Swinerton and Dan Smith. The entire exhibit was artistically hung.

\* The Richmond Art Association, Richmond, Indiana, will hold its ninth annual exhibition June 6-20, 1905. Oils, water-colors, pastels, Indian art, bronzes, arts and crafts, etc., will be admitted. The Daniel G. Reid Purchase Fund of five hundred dollars is given for

the purchase of a picture exhibited in the annual exhibition, the picture to be selected by the executive board of the Richmond Art Association, and kept as a part of its permanent collection. All pictures received for exhibition, except those specially solicited, will be passed on by a committee appointed by the Association. Expenses of boxing, carriage, and delivery to and from the exhibition, will be borne by the Association. Exhibits will be insured against fire at one-half their sale price, while under care of the Society. All exhibits should be addressed to Richmond Art Association, Richmond, Indiana, and should arrive in Richmond not later than May 30, 1905.

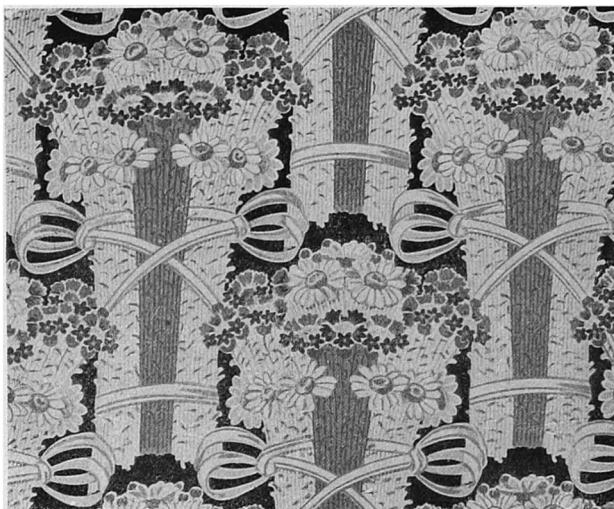
\* The Boston Museum recently held an exhibition of early American engravings, of which it possesses the best collection known. Boston was the cradle of the art in this country, although New York and Philadelphia were not far behind. The Puritan spirit seems to have frowned upon anything less severe than clerical portraiture, and con-

MURAL PEACOCK DESIGN  
By G. C. Haité

sequently all the earliest prints were of divines, more or less famous in their day. The earliest portrait shown dated from the first days of the colony, and represented the Rev. Richard Mather (1596-1669). It was very crudely cut by John Foster, a Boston printer, to whom the first map of the colony and a cut of the colony's seal have also been



attributed. Next in date was the portrait of the Rev. Increase Mather (1639–1723), engraved in 1701 by Thomas Emmes. The Revolutionary period offered a wealth of material by a large number of engravers, among whom the best known was Paul Revere. A view of Harvard College by him was one of a number of early views of that institution represented in the exhibition. The struggles on the fields of Concord, Lexington, and Bunker Hill were graphically depicted in large engravings by Doolittle, Romans, Tiebout, and Norman. Portraits continue to make up most of the material. The death of



FLORAL DESIGN  
By Besselière Fils

Washington gave rise to a large number of memorial designs, of which a few were shown. The characteristic feature of the war period of 1812 is the stipple work, of which David Edwin is the most skilful exponent.

The fifth exhibition of the International Society of Sculptors, Painters, and Gravers was held at the New Gallery, Regent Street. It consisted of four hundred and sixty-four exhibits, and these represented two hundred and forty-four exhibitors. Paintings in oil predominated as usual; pastel was far from scarce; and *témpera* was not forgotten. The sculptors numbered approximately twenty-five, and the gravers thirty. Many drawings were shown, in water-color, charcoal, colored chalks, pencil, pen and ink, or wash. As regards

nationality, rather more than half the exhibitors were British. America, France, and Germany had each about a score of representatives, Holland, Italy, Belgium, and Scandinavia each about ten, and there were a few Spaniards and Slavs. Thus if one makes allowance for the fact that the society was founded in England it deserved its style of international. If, however, one did not know the particulars just given one would get the international idea from the catalogue rather than from anything that differentiated the exhibits. In most countries art has almost ceased to have any real national character.



SYMBOLIC FIGURE  
By Stacy Tolman

### GLEANINGS FROM AMERICAN ART CENTERS

A society has been organized with the object of stimulating interest in art in St. Louis, which has been the home of a number of men whose names are well known in the art world, but who, through lack of encouragement while there, sought other fields and achieved the fame which might have added to the glory of the city. The society is formed not so much to afford direct material benefit to resident artists, as for the broader purpose of making the city the art center of the Southwest by holding out such attractions to artists as will induce them to make their homes there. In this it has the support of the prominent local artists, who have become members in an advisory capacity. They believe the stimulus given art interests by the recent Exposition, makes this movement most opportune. Briefly outlined, the plan is to devote the dues, and all funds acquired by the society, to the purchase of meritorious work produced by local artists. These productions will be placed in schools, libraries, and other local public institutions, remaining, however, the property and under the control of this society. The selection for purchase, and the